

PELPOP NEWS

SUMMER EDITION 1977

Number 33



Produced by PELPOP

Pelham
PUPPETS

Marlborough, Wiltshire



The
Pelpup Club

—
PELHAM PUPPETS
MARLBOROUGH
Wiltshire

—
August, 1977.

Dear Pelpups,

I was hoping to make this a Muppet issue with pictures of all the Muppet characters that we were going to do. Regrettably there has been so much delay in approving our prototypes that I am unable to include photographs. I can only tell you that we are going to make string puppets of Kermit, Miss Piggy, Rolf and Animal for a start. I hope to show them in the Christmas issue.

We are making a large string puppet of Rod Hull's gorgeous Emu. Unlike the glove puppet which no doubt you have seen, where you put your hand into his head to operate its beak, you work the long gangly legs by twisting the control. You can make it take long strides forward and perform incredible antics. We also make a large ostrich, called Dolly Bird, see the page describing her action. They are retailing around £5.98.

Here are the winners of the play writing competition. Jonathan Broughton for *The Enchanted Wood* and Helen Tomlinson for *The Midnight Visitor*.

There are 5 winners in the cartoon competition: R. Kennett, Elene Minopoli, P. Brown, A. Rowlands and Simon Buckley. Someone sent in a good stage idea but I regret I lost the slip of paper with their name, so please would the owner own up.

These are the 5 winners in the photo competition. Chas des Moulins, Paul Pulcini, Walter Homolka and Paul Lockwood.

Now for the stamp collecting competition. First and by far is Shelby Davis for sending in 20,356—how about that? Then came Stephen Fursey with 5,255, then Marissa Poi with 5,000, then Tom Stevens with 3,000 and Kevin Hemenger with 2,300.

So will those lucky people write and tell me which puppet they would like, giving a second choice please. (Excluded, I regret, are Vents, King, Queen, Mother Dragon and Snake Charmer.)

I have a new competition for you sent in by Christine Matuszewski, France. Here is a list of famous puppet characters and you have to guess the country to which they belong. Just write the numbers in the order the characters appear, on a postcard.

List of Characters and Countries

Guignol	1	AUSTRIA	Hurvinek & Spejbl	7	GERMANY
Punch & Judy	2	BELGIUM	Petrushka	8	HOLLAND
Hanswurst	3	CZECHOSLOVAKIA	Karagoz	9	ITALY
Casper	4	EGYPT	Wilkinson	10	JAVA
Jean Klaasen	5	ENGLAND	Wajang Figures	11	RUSSIA
Woltze	6	FRANCE	Pulcinella	12	TURKEY

I still have a great number of back issues over the past 5 years—price 10p each plus something for postage—it is pretty awful when the postage is more than the magazine, isn't it. For overseas members they are 25 cents plus postage \$1 for up to 5 mags and \$2 for say 10.

Those of you who buy a Dolly Bird or Emu might find this idea useful. You can fix the crossbar permanently open by reversing the screw eye that locks in the tab, i.e. screw it into the same hole from the tab side (underside). The control lies flat on the wall for hanging purposes using the string loop on to a nail or hook. This does not apply to the early models where the string loop went through this screw eye.

The photograph on the front cover may be of interest. It depicts an animated scene showing accidents in the home. Every puppet is doing something that could cause an accident, can you guess what they are doing?

I expect you will be interested to hear that we have bought a large building adjacent to the factory so now we shall be able to expand and take on a lot more people and produce a great many more puppets. Unfortunately, we haven't been able to send any Bimbos, Horses or Mother Dragons on the home market at all since Christmas because they all go on large export orders to Germany, France and U.S.A. So I must apologise to any Pelpups who have been trying in vain to obtain these characters. We hope to rectify the situation in the near future. You must agree our exports are very important. The percentage of our production that goes abroad is twice the average for the toy trade (i.e. it is 65% of our total production).

A good exercise for a would be puppeteer is to pat your head with one hand and rub your tummy with the other, first clockwise then anti-clockwise, then change hands and carry out the same actions and see if your hands obey your commands or whether they want to copy one another.

Puppetry requires good clear messages being passed from your mind to each hand individually: for you must conquer involuntary movements that make them want to follow each other, through habit or repetition.

Good luck, Puppet love, PELPOP.

CUT ALONG DOTTED LINE

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NEXT MAGAZINE
I ENCLOSE P.O. FOR**

25p

for 1 year's subscription

NAME

ADDRESS

Date

How to get the best out of your puppets

First you take your puppet out of its box – not by its legs or its body but by the control. Let it unspin, roll control over until strings are at full length, open it and hold the back bar – in your right hand (if you are right handed). Your left hand is free to operate leg and hand strings.

Take left leg string from the front – pull up to raise left leg and down to raise right leg – you see it's one long string. The same with the hand strings.

Your right hand gives the puppet rhythm when it is walking or dancing. So it is up bounce – down bounce, up bounce, down bounce. Move the control forward at the same time to make it walk.

The right hand is the most important one – it gives the puppet its body movements. This controls the head and nearly all gestures leaning forward, bowing, sitting and kneeling and generally keeps the puppet the right height when walking. A very common fault is to see a puppet walk as though it is sitting down, that means the control is not held high enough. Even more common is holding the control too high and the puppet legs are waggling in the air. Each step must be felt down onto the ground by the hand holding the control, so you should move the control forward with a springy bounce as your left hand changes the legs.

For dancing I like to take left leg string and right hand string together and proceed as before, up bounce, down bounce. As well as giving the control the rhythm with the right hand I like to rock the control to give head movement; so I tilt control down towards the leg that is coming up.

A puppet must always stand in a poised, balance position, so – Never lolling or sagging, it is a sign of flagging concentration or a tired operator. When a puppet is sitting on the ground don't raise it (as if it is being pulled up by its strings) but draw up the left string, so his knee is bent – make it lean forward then pull up and it looks as if he did it all by himself. All movements should be made so it looks as if the puppet is exerting its own strength.

Here is a good exercise –

Make the puppet look as though he is really trying to climb the wall, reaching his hands up and jumping, making several unsuccessful attempts, until he succeeds and sits astride the wall exhausted.

Two puppets may be held together to dance in unison. Interlock the two controls and hold the two back bars in your right hand. Take both left leg strings and operate as one puppet. For bowing grab both back strings and lower both controls.

For the benefit of new members, the subscription of 25p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada: —

1 year \$1

Please pay by International Money
Order or Cash if more convenient.

Summer Edition 1977 Number 33

For the more accomplished, trick puppets give great entertainment. For example, the most traditional of all such puppets is the disintegrating skeleton. It is most important you keep his control dead upright because that keeps his legs and arms held to his body. Hold the control – at the bottom of the shaft, at its point of balance. As you tilt and lift, hold leg bar well away so as to keep legs and arms dancing to the music, you will see the body floats away out of sight – that is if it is in a stage. A black velvet background is ideal. Some people paint him with fluorescent paint and some use U.V.V light or strobe tubes. There are so many exciting effects you can add.

Next there is Clever Willie – he can balance a pole on his nose, now on his hand and now on his foot, by just pulling one of three strings that pass through the rod.

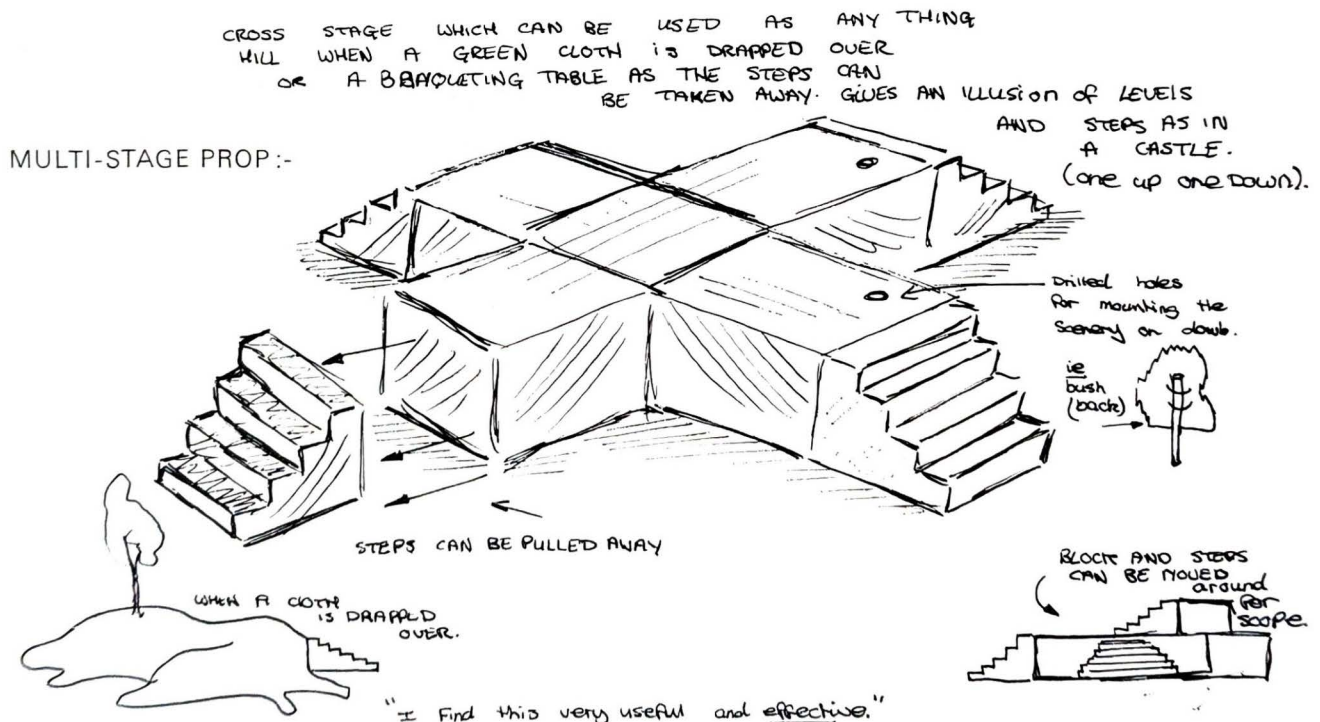
If you glue two matchsticks to the sole of each foot, just a little apart, he can walk the tight wire and do all his tricks at the same time. Quite a clever Willie – provided you are too.

All animals are very simple to work, but for one golden rule you must observe, keep the control the right height from the ground so that all four feet (or two in the case of the Ostrich) touch the ground when walking.

Rock the control to operate legs first one way then the other and move forward. Do not sway control, like hosing your flower bed – it does nothing for the puppet.

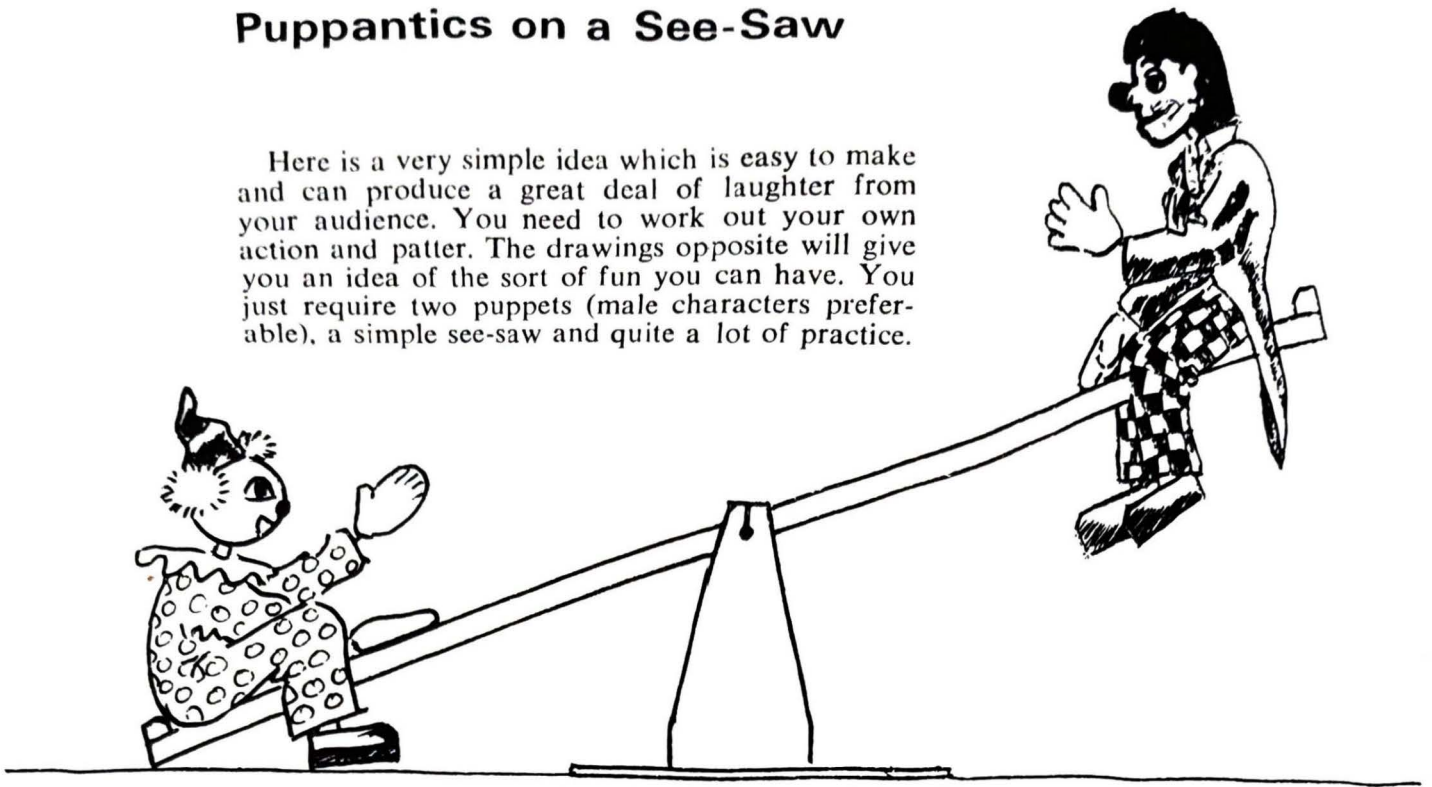
Tilting control up and down as you move forward produces a cantering motion. A pull up and down on one of the headstrings shakes the head.

A mother dragon has some extra features. The mouth string is on elastic, pull down and up to move jaw. Wings are also on elastic so a similar movement on the ring operates wings. Rock control and move forward at the same time and she is about to take off.

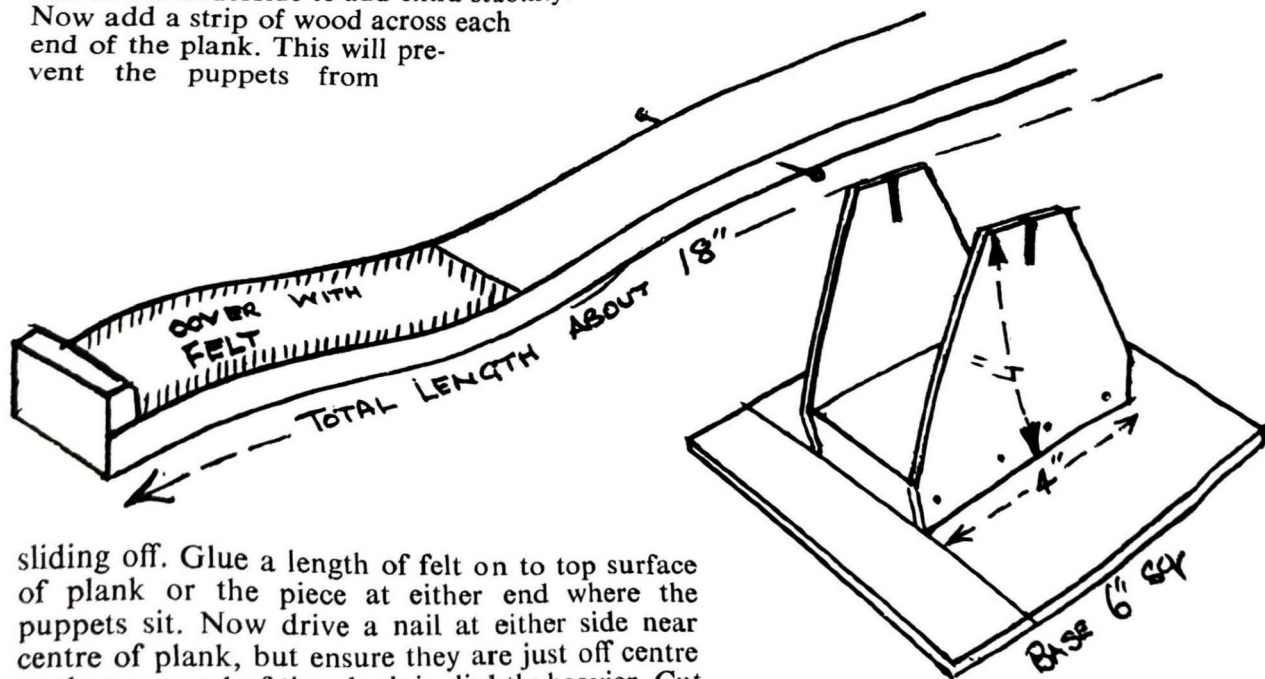


Puppantics on a See-Saw

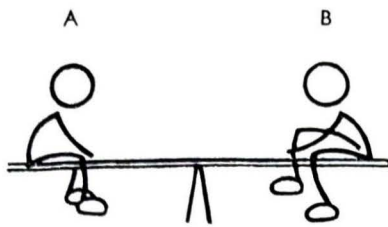
Here is a very simple idea which is easy to make and can produce a great deal of laughter from your audience. You need to work out your own action and patter. The drawings opposite will give you an idea of the sort of fun you can have. You just require two puppets (male characters preferable), a simple see-saw and quite a lot of practice.



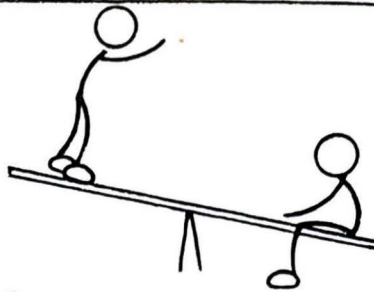
First the see-saw construction. Use a piece of wood about 18" long x 2" wide and about $\frac{1}{2}$ " thick for the plank. Cut two triangles (with flat tops) from two pieces of hardboard or plywood, each 4" square, nail in an upright position on either side of a piece of 2" x 1", 4" long. It is important that these two uprights are spaced a shade wider apart than the width of the plank. Cut a 6" x 6" square of hardboard or plywood and nail to the underside to add extra stability. Now add a strip of wood across each end of the plank. This will prevent the puppets from



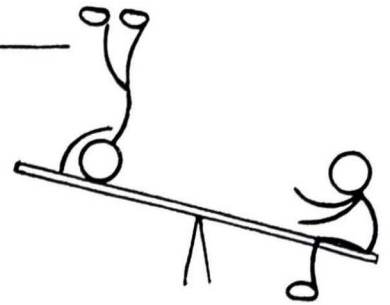
sliding off. Glue a length of felt on to top surface of plank or the piece at either end where the puppets sit. Now drive a nail at either side near centre of plank, but ensure they are just off centre so that one end of the plank is slightly heavier. Cut a slot at top of each triangle into which nails fit and your see-saw is complete.



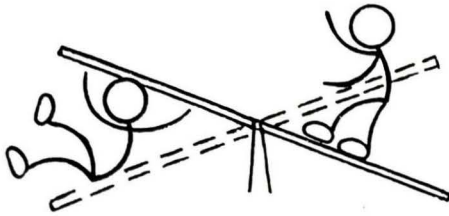
1. The ordinary see-saw motion is achieved by alternately raising each puppet. They can lean back and throw out arms as though to regain balance. They can swing a leg over and sit side-saddle.



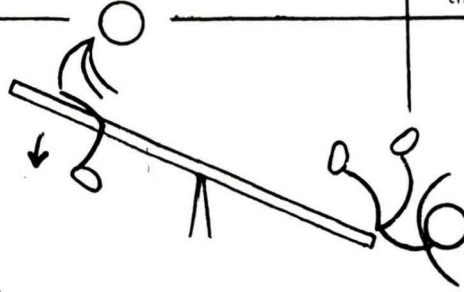
2. A can stand up. This would be done more easily on the light end. A's operator would find it easier to put his hand on B's control so as to rock evenly.



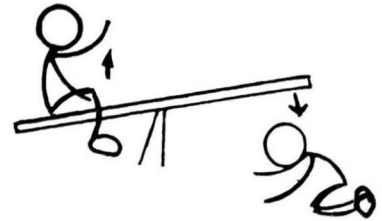
3. With extra strings to A's heels you could make him stand on his head. B should keep still while A gets into position, though if he fell it would add to the entertainment.



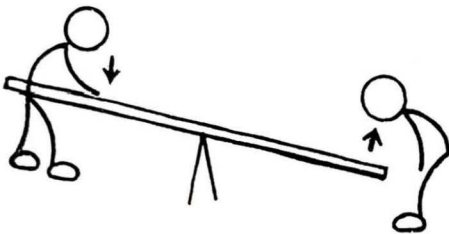
4. A could walk up the plank from heavy end and slide down other side followed by B.



5. B could fall over backwards by pulling both leg strings. Down would go A with a bump.



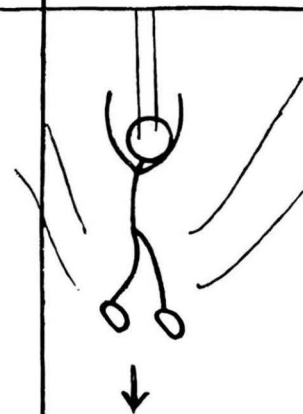
6. B looks under plank and says, "I think I have dropped sixpence." A gets up and WOW—heavy end goes down on B's head!



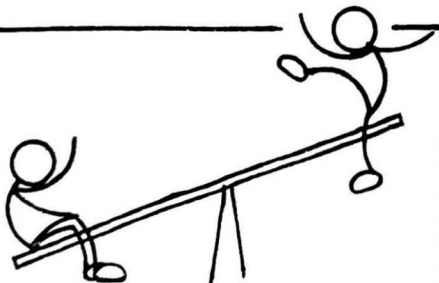
7. A goes round to B's side and looks hopefully over end of plank. B vexed from bump on head goes round and jumps on other end and WOW again on A's nose!



9. AS HE
RISES
WHISTLE UP
SCALE



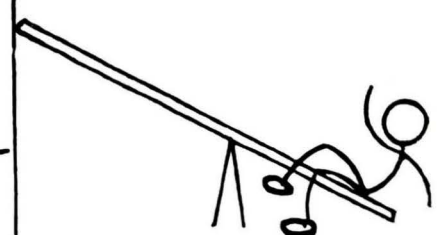
10. AS HE
DESCENDS
WHISTLE
DOWN
SCALE



8. A, determined to get his own back takes a flying leap on to end of plank,



sending laughing B soaring into the air and out of sight. Pause a minute before dropping him back on to plank.



At the moment he hits the plank, up goes A like a rocket and moments later comes down on top of B.
Curtain.

How to make Simple Puppets and Accessories

If you already have some puppets it may be a great help to have a few more very simple ones such as a snake or a ghost, or a spider or two to liven up your shows. The more puppets you have in your troupe the better. You have a wider scope for plays and more action takes place on the stage—a very important ingredient. Here is a selection.

(1) A snake can be made from old cotton reels strung together with a head made of plasticine (don't forget a forked tongue). Or you can use chestnuts, acorns, wooden beads of counting frame. Brazil nuts would make a good caterpillar if two holes could be drilled in each for the connecting strings.

(2) Spiders are very easy and very useful. Remember eight legs made either from pipe cleaners or thick hat elastic.

(3) Butterflies offer much scope for painting: wings of stiff paper or parchment, body of plasticine. All these so far on one string.

(4) Is just an old black stocking pulled over your arm, and brought on from side of stage when you want a monster to grab at other puppets. Pull stocking in and stitch to form mouth, thumb works lower jaw. Sew on two buttons for eyes.

(5) Ghost is a must—just a ball and bar beneath and white handkerchief thrown over and tied round neck. Supported by one string is sufficient. A better version has loose arms and a string to each and supported from centre by elastic like our Jumpettes.

(6) A seal can be made again from an old black stocking (preferably silk) loosely stuffed but with stone or some weight in lower portion. Flippers made from felt and sewn on.

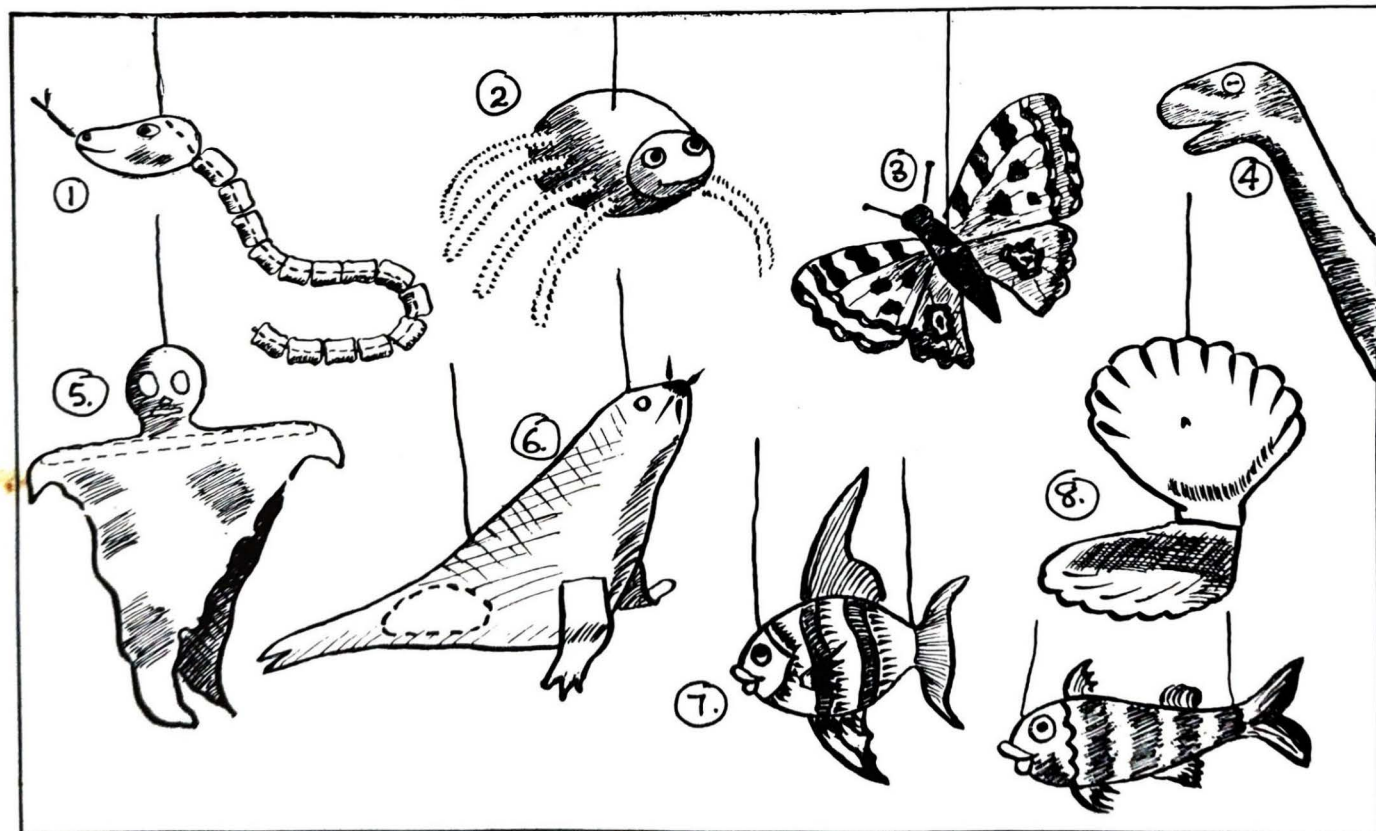
(7) Fish can be cut out of almost anything and brightly painted. Ideal is perspex as it gives a translucent appearance when painted. You could put many on one long bar.

(8) When you next go to the seaside find two large scallop shells. Make two string hinges and a string to the upper one so it can sit on a rock and snap at fish going by.

These are just a few ideas. Once you get thinking along these lines it is surprising how much you will be able to improvise. Search through your old toy cupboards, many wooden figures and animals can quite easily be converted. Old fur gloves or slippers might be helpful. Shoe boxes make counters and help to build up different levels on your stage. A coconut cut in half makes wonderful off-stage noise for galloping horses when tapped on a board, also might make body for a fat man.

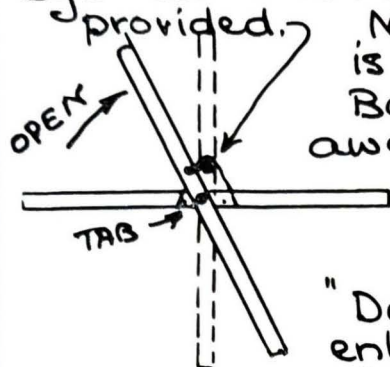
You know those new plastic flowers that you see in nearly all the shops now—particularly in Woolworths, who I think have about the widest selection—they should be very useful for garden scenes, bouquets and flower ladies in the streets.

Word of warning!—the strings of the puppets can easily get caught in them, particularly if the flowers are set near the entrances and exits and they are tall and overhanging.



DOLLY - BIRD — A PELHAM PUPPET

Take the puppet out of the box by its control. As you open it to form a cross, depress the centre tab, so that the underside of the screw-eye can lock itself in the hole provided.



Now the control is rigid.

Before putting away, depress tab & fold control.

"Dolly-bird" is an enlarged version of our little "IZ".

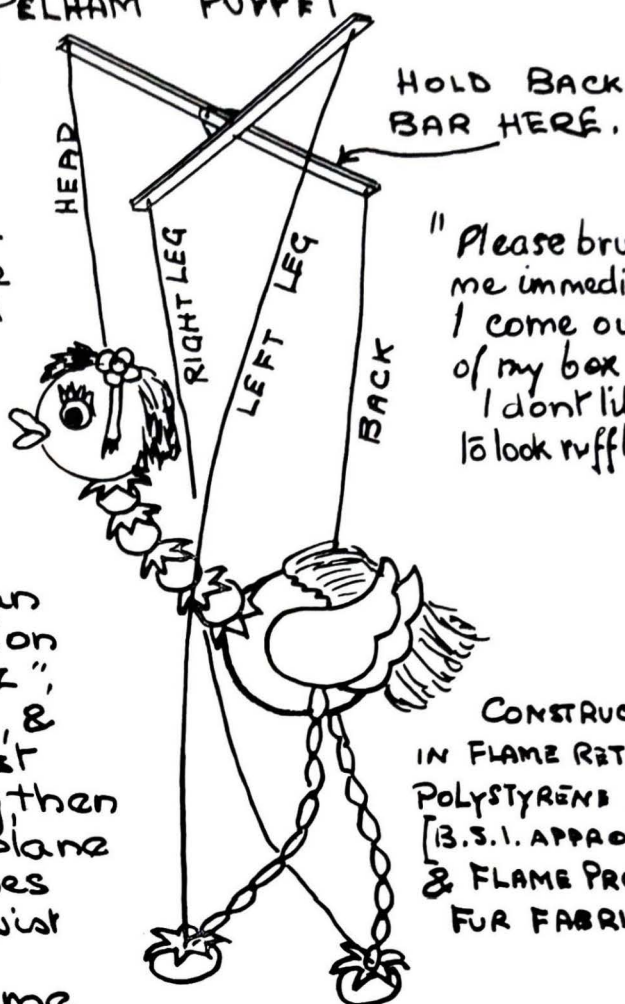
She is a fabulous walker, & as light as air. Just twist the control, first one way then the other — like an aeroplane rocks its wings when it does the Victory roll. Each twist will lift a leg, so if you move forward at the same time you will find she takes long strides.

To improve her walking, lower the control a little bit as she comes down on her forward foot. Lift up, twist & come down on the next foot — That's it, up twist forward & down onto the forward foot, all the time.

Now you have got the hang of it, prance around & enjoy yourself.

Lower front of control until her head is on the ground. Tickle up & down to make her peck up the 'crumbs'. Lower back end of control & she will curl up as if she is in her nest.

Tilt front of control right up until her neck & head is fully stretched above her body, & her head will whirp round & round. When packing back in box, draw head up the string so she can settle in more comfortably.



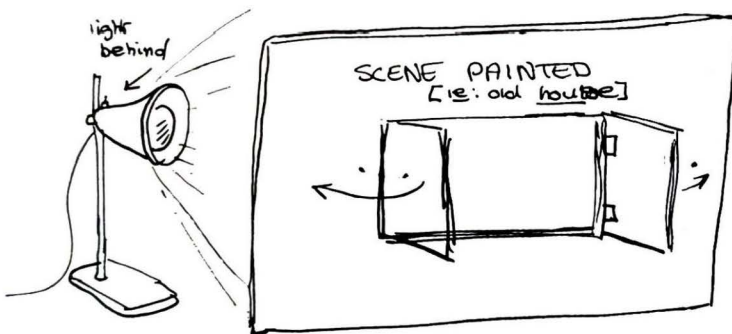
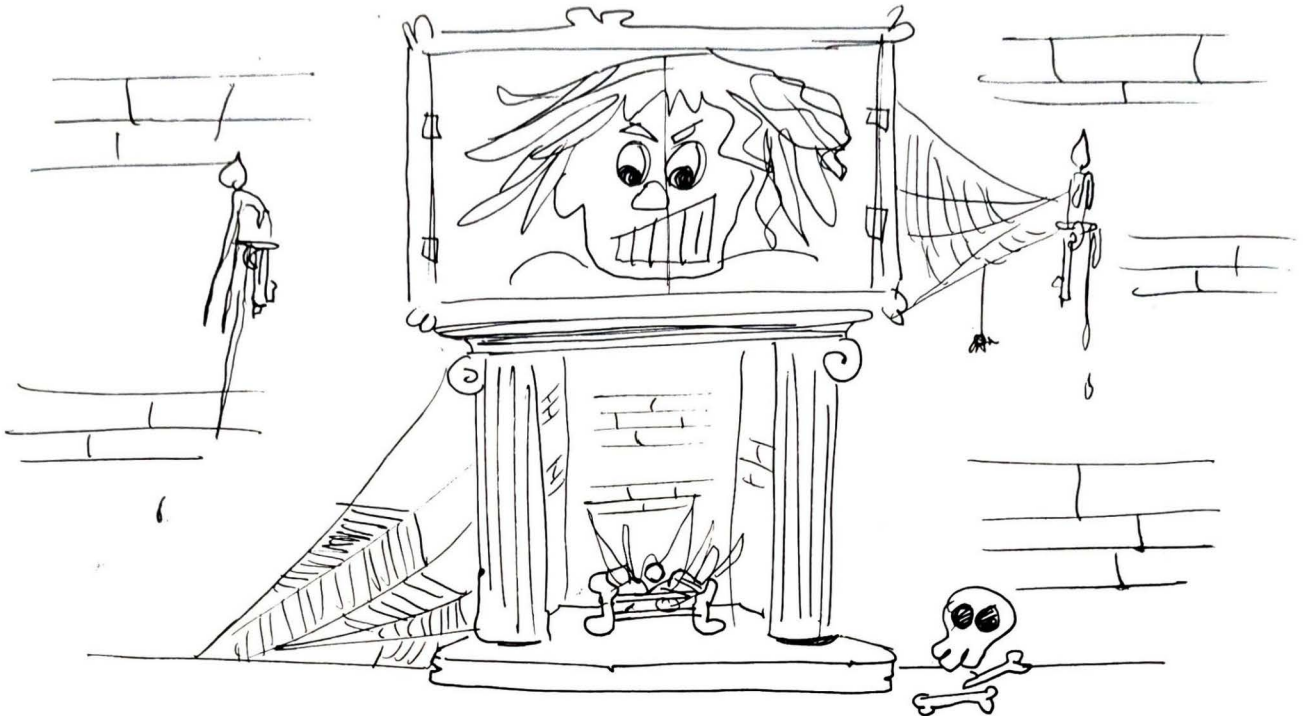
"Please brush me immediately I come out of my box — I don't like to look ruffled."

CONSTRUCTED IN FLAME RETARDED POLYSTYRENE [B.S.I. APPROVED] & FLAME PROOF FUR FABRIC.

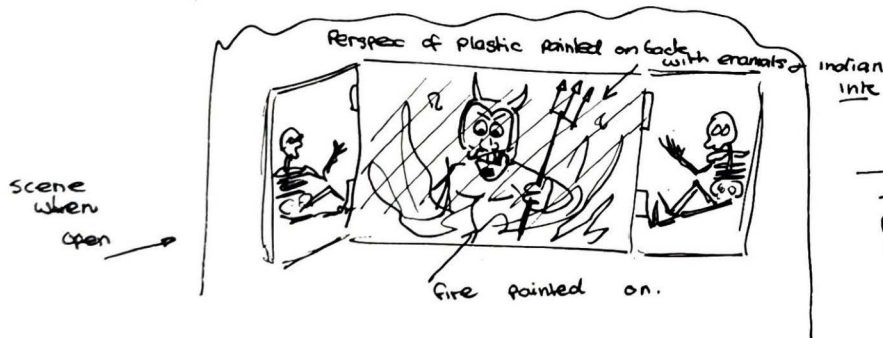
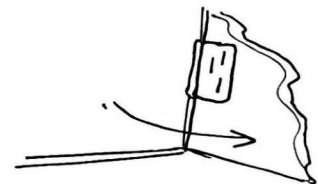


MADE IN ENGLAND

An Idea for Stage Scenery

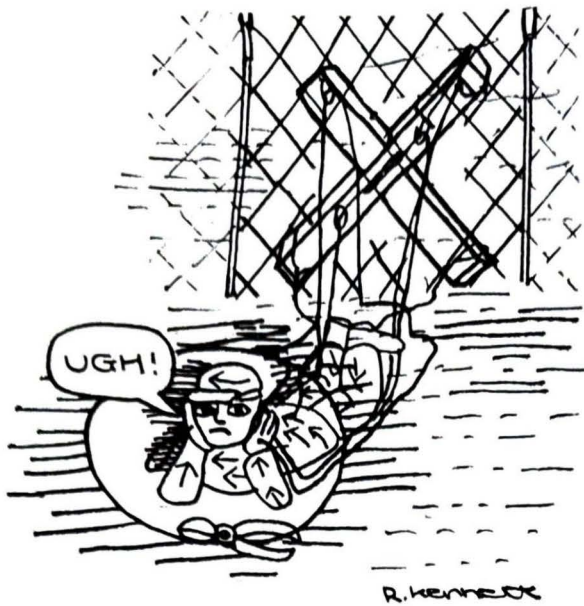


Hinges made of
cloth / leather stapled
or
glued

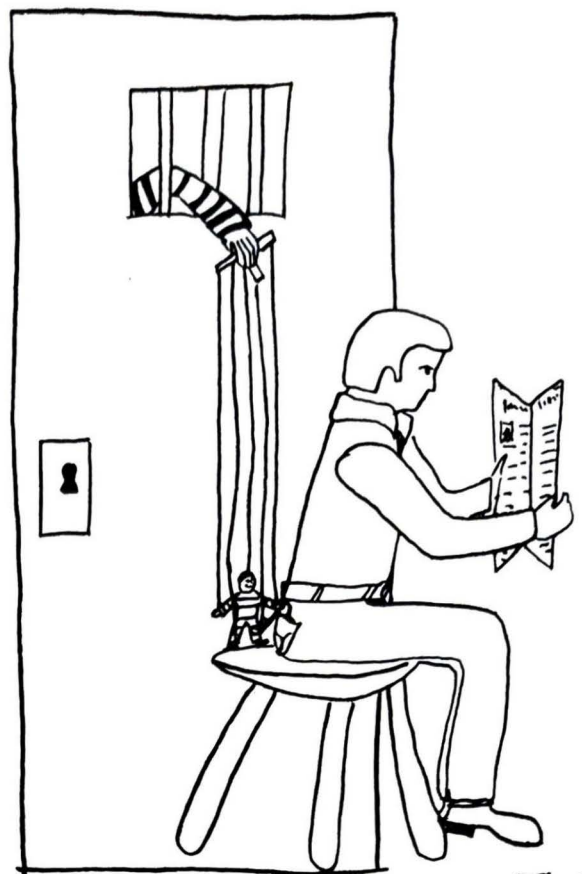


When the doors are closed you could for example have an old house scene with a picture (using doors) This picture could be of a person with the eyes drilled out ∴ The light would be seen

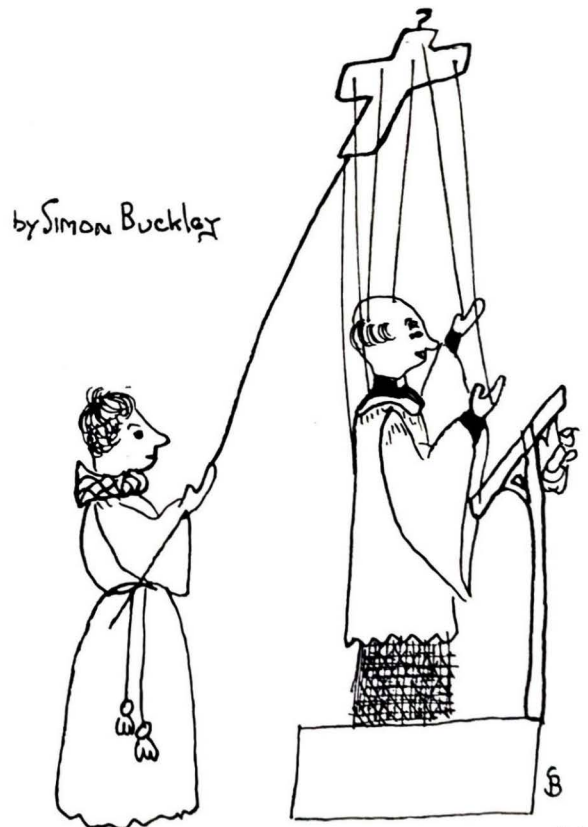
Anyone who buys our Puppets can use them on a stage in an amateur or professional capacity without our permission. The reason for the condition of sale on the box is to prevent a firm from using them in animated units or coin operated machines.



P. Brown



CARTOON COMPETITION



I Speak from the Pulpit

SHOW NOT BUILT IN DAY—by Ray DaSilva

Godmanchester, once an important Roman settlement at the junction of Ermin Street and the Via Devana is today a picturesque village one mile south of Huntingdon in Cambridgeshire, the route of the old Ermin Street running beneath the headquarters of DaSilva Puppet Theatre.

Their building was originally a large Victorian school with high windows brick-walled playground and numerous outside loos; now the old classrooms have been converted into studios and workshops for the creation of puppets, scenery and staging used by one of Britain's leading Puppet Theatre companies.

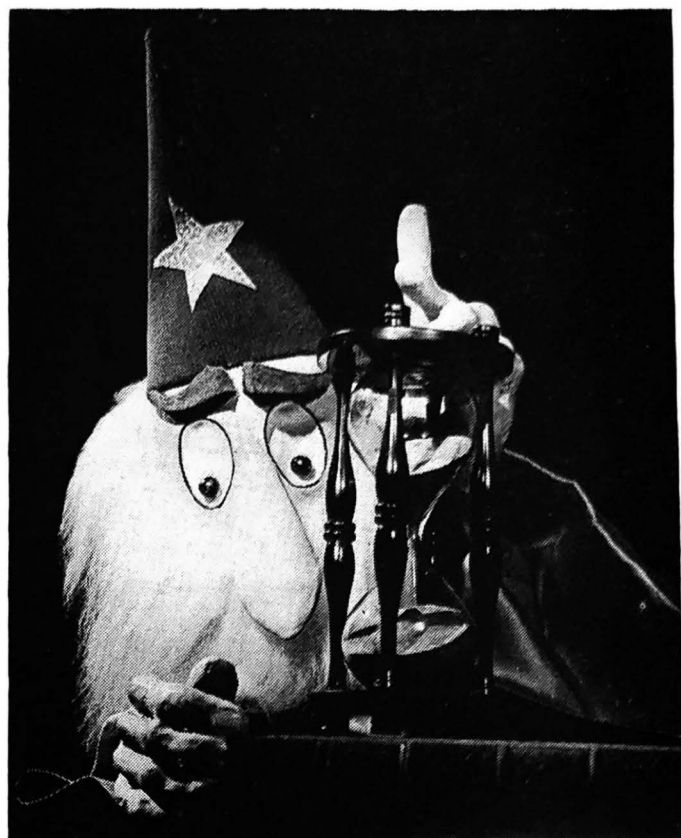
This company are the pioneers of large scale puppet theatre productions in this country, and last Christmas their presentation of Pinocchio took up residence at the New London Theatre for three weeks, the first time in living memory that a British Puppet Theatre Company has played at a West End Theatre.

Now Pinocchio, after playing to something like half a million people throughout the country is taking a well deserved rest in the storerooms at Godmanchester, rubbing shoulders with Snowwhite, Hansel and Gretel, Aladdin and the hundreds of characters used in these and other DaSilva productions; they are waiting in the wings so as to speak, in readiness for another tour in a few years' time. At the moment Jack and the Beanstalk and Peter and the Wolf are both very busy playing most days before audiences of children and adults in theatres, schools, colleges, for Arts Societies and other organisations. While in the workshops new productions of "Alice in Wonderland" and "St. George and the Dragon" are being built.

The quality of productions must be as high as possible because a large number of the children in each audience will never have seen a puppet show before, and for many it will be their first experience of any form of theatre.

Most of them will undoubtedly remember this experience for the rest of their lives and so it could affect their future theatre going; this is why the DaSilva Company recognise their responsibility to make these first impressions happy ones.

The background information for each production is thoroughly researched, which often means visits to special libraries and



museums, and then a rough script is written and the music selected. Sometimes the DaSilva company has music specially composed and sometimes permission has to be sought from recording companies to use their records.

The next, and probably the most important phase of the production is the design. Coloured pictures are made for each character and scene. All sorts of exciting visual effects are thought up and discussed with the person writing the script, another member of the company who has to bear in mind just how many puppeteers will be presenting the show and also that the whole set-up needs to be dismantled easily for travelling between venues. Full-size working drawings are made for each character and a detailed model is built of the staging and sets making sure everything will fit and work properly before it is actually constructed so avoiding costly mistakes. The person responsible for buying all the materials must also keep an eye on the expenses, making sure that money is spent as wisely as possible and kept within the budget allotted for the production which can be as much as £12,000.

In one studio a member of the company models all the puppet heads which are then taken to the plaster work shop for moulds to be made for casting in latex rubber or other materials. In the carpentry work shop

other members of the company construct the scenery and properties including the installation of electrical devices for special effects.

When the puppet bodies are complete Joan DaSilva makes the costumes, selecting fabrics which match as closely as possible the original designs, and at the same time someone else will be painting all the heads and hands and shoes ready for the assembled puppets to have their first photographs taken. The company has its own photographic dark-room, and processes the photos to be sent from the office to the theatres for advertising purposes. The telephones soon start to ring more often and the office also becomes a hive of activity, contracts to be negotiated, bookings to be confirmed, programmes, leaflets, posters to be ordered and supplied to the theatres, and all sorts of queries to be answered.

After the puppets have been put through their first paces final adjustments are made to the script and the actors and musicians are engaged for a recording session.

Music and voice tracks are edited and mixed with sound effects in the company's

sound room which usually takes several weeks to get everything just right. When the task is complete the puppeteers assemble in the rehearsal room (two of the old classrooms joined together) which has had the ceiling raised in order to accommodate staging up to 19ft high.

Three weeks of hectic activity often with the lighting technician working right through the night, is followed by test runs before local audiences. The show is then packed into the trailer and goes off for the first tour.

The building becomes quiet, but not for long because after everything has been tidied up the whole process starts over again and out comes yet another contingent of puppets with all their trappings and paraphernalia.

The tap-tapping of legions of puppets' feet above Ermin Street must be a far different sound to the tramp of soldiers two thousand years ago. Historians tell us that there were puppets in Roman times and although a whole pile of Roman pottery has been uncovered in the playground it is unlikely that any remains of puppets would ever be found.

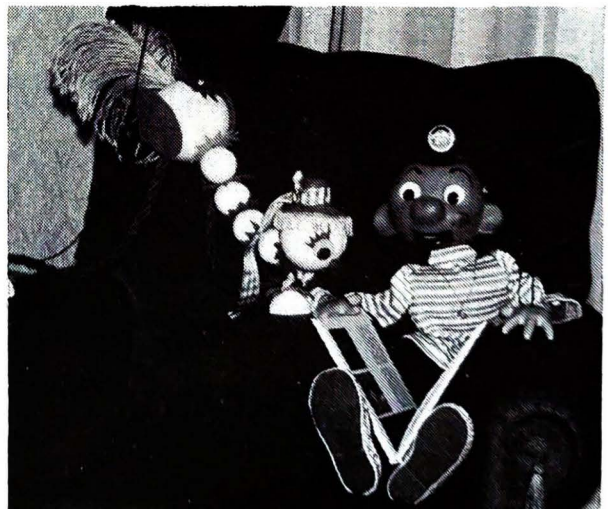
A Letter from Christine Matuszewski

I am french and I live just near Paris with my family, in a little town with a poetic name "Les Lilas" (The Lilac). My parents (oh so kind!) have three daughters and we all wanted a little brother when, it has come to our knowledge that we could adopt a charming little boy, born in Pelpop's house. We decided to call him William. His arrival has been expected for a long time, he was supposed to arrive on 3rd September (birthday of my little sister, Carole 10) but he didn't know the way from England to Paris, hopeless! He did not get lost, but he arrived a bit late. He has, anyway been welcomed in our home, the adoption to the french life has not been too difficult and now he has joined our family (he understands french and english!). He met everyone of us and the big Pelham's family who lives at home (they are 32) was waiting for him and they all enjoyed to meet him, he is so kind! His look seems always astonished and happy. But do you know? He told me that he sometimes felt lonesome! He would like a little sister and would call her Wendy! So he waits for her!!! She is still in England, in Marlborough but she will soon be home (I hope she won't feel lonesome).

Oh don't worry! You can see that William

is not a poor boy when we all are away from home all the day, he stays with his little friends and his best friend "Dollie" the ostrich and they sometimes read puppetry books.

Tonight, when I come back home, William asked me some questions and I was a little embarrassed to answer him. He told me names of popular puppets in the world (glove puppets, string puppets) and I had to know which country they lived in. See my letter.



The Midnight Visitor

by HELEN TOMLINSON

(*Characters: AN OLD TOYMAKER (Gepetio), POLICEMAN, BIMBO (or Clever Willie), FAIRY, SMOKEY, a cat, IZ and OZ, ROBBER (any male character).*)

SCENE

(*A one-act play, setting is in a toymaker's shop, with Fairy, Bimbo, Smokey, Iz and Oz on small boxes, motionless. Everything is somewhat shabby, the Toymaker enters right.*)

TOYMAKER: It's late, I suppose I'd better shut up shop. Hello, who's this? A customer now? (*Enter policeman left*). Oh, hello P.C. Jones. I didn't think it would be a customer, what can I do for you?

POLICEMAN: It's what I can do for you. You see, there's a dangerous convict on the loose. He escaped yesterday, and now we think he's here in town. If you do see him, be careful, and get me at once.

TOYMAKER: I'll remember what you've said.

P.C. JONES: How's business?

TOYMAKER: Not very good, I'm afraid. I haven't had a customer for a week now, and I can't afford any paint and material to make any more toys. Look at my toys! No-one will buy them, they're so shabby, and I just can't afford to mend them. I don't know what I shall do.

P.C. JONES: Well, I must be off, it's very late you know.

TOYMAKER: Yes, I'll walk along with you. Just a minute. (*The toymaker leaves right, and returns cloaked. He turns and switches out the lights – spotlights out but the dim light remains.*)

Goodnight, my toys. (*Exit toymaker and policeman left*).

(*In the background a clock is heard striking, and one by one slowly the toys awake. Here, if desired, short acts can be added, to music, e.g. Clever Willie (or Bimbo) could do the tricks and the fairy could dance. Finally all the toys sit on their boxes.*)

BIMBO: What a sleep, I've had (*stretching and yawning*).

FAIRY: Me too, I feel as if I've slept for years.

SMOKEY: Did you hear that?

OTHERS: What?

SMOKEY: There hasn't been a customer for a week. Things are getting worse. Look how shabby we are. All my paint is cracking.

FAIRY: And my wand and wings need more glitter.

IZ: And my fur is peeling.

OZ: Mine too.

BIMBO: My clothes are all worn too. But there's nothing we can do, is there? He's the toymaker not us.

FAIRY: But he'll never sell us while we're so shabby. I'll never be sold to a nice little girl like this.

BIMBO: Nor I sold to a boy.

IZ: Oh do stop moaning. At least you've a home here. At least you're not starving.

OZ: But Iz, we don't eat.

IZ: But our shoemaker does. He's got so thin just lately that the wind will blow him away.

OZ: Don't be so silly, Iz.

SMOKEY: I'm afraid it's true.

BIMBO: Something will have to be done you know.

FAIRY: But what can we do. We're only his toys in his toyshop.

SMOKEY: Listen! (*whispers*). I can hear someone coming.

OZ: Who could it be?

BIMBO: Quick everyone, take your places! (*All the toys climb onto their boxes and stand still*).

(*Robber enters left*).

ROBBER: It's a bit warmer in here thank goodness.

(*He wanders around looking at the toys and the toymaker's tools*). It ain't half chilly outside. Brr. Looks like to be some kind of a shop – toyshop I s'pose. I hope he's got some grub.

(*The Robber exits right*).

FAIRY: (*whispers*) Who is he?

SMOKEY: I'm not sure but I think. . . .

(*The Robber enters right, decloaked, and the toys abruptly stop*).

ROBBER: Funny, I could've sworn that – eh, you're going soft in your old age Fred.

(*He pokes around*).

Well, there's no food here, that's for sure. It'll do to hole up for the night anyway.

(*He settles himself down in a chair and goes to sleep*).

SMOKEY: I think he's asleep. I'll go and have a look. (*Smokey gets off her box and takes a look. It's all right he's sleeping like a baby*).

FAIRY: Who is it? What's he doing here?

(*The toys crowd around to take a look*).

SMOKEY: I was right. It's him.

IZ: Who?

SMOKEY: Who they were talking about. He's an escaped prisoner and very dangerous.

FAIRY: (*loudly*) Oh.

BIMBO: Ssh, we don't want to wake him up.

IZ: What shall we do.

BIMBO: Go and find some rope IZ, and I'll tell you what to do.

(*Here the lights dim until the stage is in darkness. When the lights come up, the robber is tied to his chair with elastic bands which look like rope. After a few moments, the Robber wakes up*).

ROBBER: Oh (*yawning*) what . . . Eh . . . I'm tied up. What's happened? This is queer – its creepy here, How? Why? What am I doing here? Help! Rescue me!

(*Offstage P.C. Jones and the Shoemaker can be heard approaching*).

P.C. JONES: What's that? It sounds like its coming from your shop.

(*Enter P.C. Jones and Shoemaker*).

SHOEMAKER: Good Lord! Who's that?

P.C. JONES: If I'm not mistaken, that is our escaped prisoner.

ROBBER: Take me away from here! That's all I ask!

P.C. JONES: Well, I think I can oblige you there. There's a nice comfortable cell waiting for you.

(*Here the lights dim into darkness again and when they come up, the Toymaker and Policeman are talking*).

TOYMAKER: Well, I never dreamt a reward was involved. But surely the person who tied the prisoner up should have it.

P.C. JONES: Well, who did tie the prisoner up? There was no-one here when we came, and he was the only person to break in.

TOYMAKER: I can't say the reward wasn't welcome. Perhaps the toys can be repaired and even

P.C. JONES: That's funny.

TOYMAKER: What is?

P.C. JONES: I could have sworn that ostritch winked at me!

FINAL CURTAIN

The Enchanted Wood

by JONATHAN BROUGHTON

(*Characters: HANSEL, GRETEL, WOLF, WICKED WITCH, WIZARD, DRAGON and FAIRY.*)

SCENE 1 PRIMROSE WOOD

(*Hansel and Gretel enter right*)

GRETEL: Don't you think we should go back, it's getting dark.

HANSEL: It's not getting dark, the tree's are just closer together here, the light can't get through.

GRETEL: But Hansel I'm frightened.

HANSEL: Oh, Gretel don't be so silly. We said we would come and pick Primroses for Mum, so let's start picking.

GRETEL: But Hansel we haven't seen a single flower, it's all nettles and weeds.

HANSEL: That's true! Oh well perhaps it's out of season for Primroses, come on let's play hide and seek instead. You can hide first.

GRETEL: Well alright. (*Hansel runs off left and starts counting up to ten. Gretel looks helplessly around for a hiding place.*) Oh where shall I hide? (*Hansel reaches seven.*) I know. (*She scrambles up one of the tree wings just as Hansel comes in.*)

HANSEL: Now where is she. (*He looks round the curtains.*) No. (*He goes to the back of the stage and looks one way then the other.*) Not here either, she must have a good place. (*Suddenly there is a loud snap followed by a scream, Hansel spins round and see's Gretel hurtling to the ground, as soon as she lands there is a black out and curtain.*)

SCENE 2 UNDER THE WOOD

(*No scenery required just the tree wings of Scene 1. Gretel is lying by the one she fell from.*)

GRETEL: (*Slowly getting up.*) Oh, (*calling.*) Hansel, I'm not playing anymore. (*A giggle comes from left, Gretel turns round.*) Oh Hansel stop messing about, I feel ill. (*A giggle comes from right, Gretel looks quickly in that direction.*) Hansel, are you there? (*A series of giggles, comes from all directions, Gretel begins to get frightened.*) Who's there?

A VOICE: The forgotten.

GRETEL: What do you mean? (*more giggles.*)

1ST VOICE: The human looks quite tasty doesn't it.

2ND VOICE: Yes it needs to be a bit fatter though.

1ST VOICE: Well we could soon arrange that couldn't we? (*More giggles.*)

GRETEL: Come out and show yourselves, whoever you are. I'm not frightened. (*Dead silence.*) Is anybody there? (*Dead silence.*) Oh! (*The light begins to fade.*) It's getting darker, I must get out, but how? (*Frightened pause.*) I know, as a tree brought me here, maybe I can get out that way. (*She begins to climb, but keeps slipping.*) (*Tearfully.*) It's all slimy and slippery. I can't get out. I'm trapped. (*She falls onto her knees and cries.*) (*Blackout.*)

SCENE 3 THE GRAND HALL

(*There is a long low pedestal at the back of the stage on which are two thrones. There is a big slab of stone in the shape of an arch, which extends from the end of the pedestal to the left tree wing, thus blocking off that entrance. Gretel is still on her knees sobbing.*)

GRETEL: Oh, what am I going to do, I shall never escape from this horrible place. (*Pause.*) What's happening, it's very much lighter all of a sudden. (*Gets up.*) And where am I. (*See's thrones.*) These weren't here a minute ago. (*Wolf enters right but Gretel has her back to him.*)

WOLF: (*He has a scratchy voice.*) Who's going to get eaten then, he, he, he.

GRETEL: (*Spins round and screams at what she see's.*) Go away! Go away!

WOLF: Their majesties will be along in a moment and after they have seen you they'll be a grand banquet, and you'll be the main dish, he he, he.

GRETEL: (*Screaming*) Go away, go away you horrid thing.

WOLF: First we'll pickle you, then garnish you, after which you'll be fried and served up in square portions and after everyone has eaten their fill, your remains will be thrown to the dragon.

GRETEL: Go away, go away will you (*She is interrupted by a fanfare and the Witch and Wizard enter and sit on the thrones.*)

WITCH: (*To Gretel*) Kneel! (*Wolf hits Gretel which makes her kneel.*) Now fool what do you want with us?

GRETEL: Well . . you . . see I . . don't . . what.

WIZARD: Out with it.

GRETEL: I didn't . . . come here on . . . purpose, you see I fell out of a tree . . . and well here I am.

WIZARD: You're an imposter and a danger to us.

GRETEL: But I didn't mean no-one any harm.

WITCH: Silence! Your very presence is harmful and for disturbing us – you'll die. (*Gretel bursts into tears.*)

WIZARD: Stop that, you'll ruin your flavour. (*They all laugh.*)

GRETEL: (*Standing up furiously.*) I don't believe your Witches, Wizards and Wolves, I think you're a silly gang of people trying to play a stupid game.

WIZARD: (*Shouting.*) Silence! (*standing up.*) You'll regret what you just said, human. Wolf, take her to Grimhilde's cave and leave her there for a bit, that should cure her. (*Fanfare, Witch and Wizard exit.*)

WOLF: Come on human (*pushes her off left.*) You'll look much better when you're pickled, he, he, he. (*Blackout.*)

SCENE 3 GRIMHILDE'S DUNGEON

(*Everywhere is covered in green slime, there are steps leading up right, the Dragon is sleeping at the foot of them. There is a dripping of water and very little light.*)

(*There is a rattling of chains and bolts and Gretel enters being pushed down the stairs by the Wolf.*)

GRETEL: (*Shouting.*) I can walk down stairs myself without you pushing me!

WOLF: Silence! You make more noise than the Dragon.

GRETEL: What Dragon? (*At that moment the Dragon stirs, yawns and begins to get up. Gretel screams, she tries to run back up the stairs, but the Wolf hits her and she falls over the edge of the stairs. She lies there motionless.*)

WOLF: That should keep her quiet for a bit. Come on Dragon. (*They begin to mount the stairs.*) You stay by the door and guard her well, otherwise there'll be no banquet, he, he, he. (*The door shuts with a clang and the chains and bolts are pulled across. There is absolute silence except for the dripping of water, Gretel slowly begins to wake up.*)

GRETTEL: Oh, how am I ever going to escape. (*She goes toward a rock which is left centre*). I'm so thirsty and tired. (*She sits on the rock*). And that beastly thing is going to pickle me and then I'm going to be eaten. Oh! (*She bursts into tears and cries and cries until she cries herself to sleep. Pause. Then soft summery music drifts in and the Fairy enters floating down the stairs*).

FAIRY: Do not wake Gretel, I mean you no harm, I've come to help you escape.

I'm the Fairy Queen of all flowers in this wood, but now that the wood has been taken over by these intruders, all my sweet flowers have been choked by stinging nettles and weeds, but you Gretel can destroy those nettles and bring the flowers back.

Now listen carefully Gretel.

Under the rock you're sleeping on there is a key which will open the dungeon door. As soon as you are out go straight to the Grand Hall and behind the Wizard's throne you will find a jar with a crown round it. Remove the crown and in the jar you will find a broomstick, take the broomstick out and break it. As soon as you do that, the whole underground realm will collapse, but you will escape (*she begins to rise*). The Dragon is asleep, so don't worry, remember it's behind the Wizard's throne, and as soon as you break the broomstick the nettles and weeds will die and the sweet flowers return. (*She vanishes*).

(*Gretel wakes with a start*).

GRETTEL: Oh! What a peculiar dream (*pause*). I wonder if it's true. She said that the key was under the rock I was sleeping on. (*Gretel pulls the rock over and finds the key. She picks it up*). Here it is! Oh how marvellous. I'll soon be out of this horrid place. (*She runs up the stairs and we can hear her undo the door and then shut it again*).

SCENE 5

THE GRAND HALL

(*Gretel creeps in right*).

GRETTEL: Good no-one here. (*She goes behind the Wizard's throne and picks up the jar and brings it to the centre of the stage*). Now first I take the crown off. (*She does so*) and take the broomstick out (*she does so*) now I've got to break it. (*She raises it above her head and then brings it crashing down onto the floor, there is a flash of lightening and everywhere shudders. There is a terrific commotion off stage. Gretel quickly puts the two halves of the broomstick back into the jar puts the crown back on and replaces the jar behind the Wizard's throne, just as she jumps down from the pedestal, the Wolf enters left*).

WOLF: What! You're supposed to be in the dungeon, how did you escape.

GRETTEL: Well it's a bit hard to explain.

WOLF: You will explain and quickly, because if you don't you'll meet a gruesome end here and now. (*The Witch enters right*).

WITCH: Wolf, I thought you had orders to lock the human in the dungeon.

WOLF: I did but she escaped. (*There is another shudder*).

WITCH: The broomstick! Have you broken that? (*The Witch rushes behind the throne and brings the jar out. She takes the crown off and takes out the two halves of the broomstick*). You stupid human the whole place will collapse and everyone will be crushed. (*Another shudder and debris falls from above. The Wizard enters*).

WIZARD: Quick the arch.

WITCH: But what shall we do with the human?

WIZARD: Oh, leave it. Hurry up will you. I'll call the Dragon to deal with her (*calls*). Dragon, come and get your dinner. (*Gretel tries to escape left but the Wolf stops her. The Witch turns to the arch and utters some magic words. Immediately it begins to rise*).

WITCH: Come quick.

WIZARD: Goodbye human, Wolf and the Dragon will deal with you.

(*They exit, and the arch comes down again. Gretel then tries to escape right but at that moment there is a terrific roar and the Dragon flies in and chases Gretel around the stage. The Wolf is sitting on the Witch's throne. Finally Gretel comes to a stop in front of the Wolf, the Dragon turns and makes for her. Suddenly the Wolf pushes her forward but in so doing knocks her over and the Dragon misses her and goes smack into the Wolf. The throne with the Wolf and the Dragon fall over behind the pedestal. There is some contented snuffings and gruntings and the Dragon re-appears. Seeing Gretel still on the floor he goes for her but she looks up in time and tries to fight the Dragon off, though still on the floor. The Dragon has the better of her and as his mouth closes over her head, there is a blackout*).

(*Note: During this scene, debris should be falling from above, there should be terrific roars from the Dragon, mixed in with Gretel's screams and the hideous laugh from the Wolf*).

SCENE 6

PRIMROSE WOOD

(*There are flowers everywhere and Gretel is lying by the tree she fell from. Hansel is bending over her*).

HANSEL: Wake up Gretel, wake up, are you alright?

GRETTEL: Oh, I've got a headache.

HANSEL: I'm not surprised you fell a long way.

GRETTEL: (*Sitting up*). How long have I been unconscious.

HANSEL: Oh, only about five seconds.

GRETTEL: Five seconds! Is that all?

HANSEL: Yes, why?

GRETTEL: But I've been under the wood, thrown in dungeons, and attacked by a Dragon and

HANSEL: Here steady on, how could you have done that in five seconds.

GRETTEL: (*Pause*). I don't know. (*Standing up*). Hey look.

HANSEL: Look at what?

GRETTEL: The flowers look, oh, aren't they beautiful. That fairy really must have been the Queen of Flowers.

HANSEL: I think you've had a nasty bang on the head, those flowers were there all the time, they were just hidden by the weeds. I think we'd better go home. Come on. (*Begins to move off*).

GRETTEL: But what about Mum's flowers?

HANSEL: We'll leave that for another day, come on. (*He exits*). (*She is about to exit, when something makes her turn round, the lights dim and the Witch enters, cackles, goes round the tree wing and exits. The lights come up again*). OH!

HANSEL: (*Off*). Come on Gretel. (*She exits*).

CURTAIN

Pelpups Write

JONATHAN STOTT—My friend and I do puppet shows with your puppets for little children's parties. We charge £1 for a show lasting just less than three-quarters of an hour. Some people say we should charge more. What do you think? We use some home-made lights made out of dog food tins mounted on a wooden batten and with wires leading to the mains plug. Our total of puppets is nineteen at the moment. We find when doing our shows that a collapsible perchery comes in very handy. Details of how to make one is in "Make Your Own Puppet Theatre". Project Book 146 by T. R. Wood and C. R. Edwards.

MEG TRUESDELL, 9 University Place, Glen Head, New York, U.S.A.—I have a good idea for making books for puppets – find a piece of wood or something like that, then get some coloured paper and fold it over the piece of wood. You can then write whatever title you want on the paper and glue it on to the wood and then you have a book. If you want a floating book just tie a string around it.

JANE WHITNEY—I've got an idea for other Pelpups. I have found that a treasure chest is a very good prop and it looks quite real when filled with beads and silver buttons and chains. I use a little wooden box with shells stuck on the lid which I bought on holiday to keep trinkets in. You can buy them for about 40p and there are various sizes but the smallest looks the most effective and is the cheapest. I also use a plastic wheelbarrow as a prop. It used to hold crocus, but it is the ideal size for the farmer puppet or any other puppet. I've seen similar wooden miniature wheelbarrows in gardening shops and they look very attractive filled with flowers as a prop in the background. For a really good effect a Christmas bauble tied beneath a coloured stage light when revolved is really colourful. It can give a snowy effect or a space-like effect as long as you keep the bauble spinning. (By the way, it must be a bauble with hexagonal surfaces).

MIKE MERCHANT, Manassas, Va., U.S.A.—I do shows only on week-ends now, with all the homework I have. Yesterday, Saturday, I was committed to a show and got out of bed with a temperature of 103 degrees. It was just too late to cancel, so I did the show. The show was fine, but I was a mess! I went to bed right after I finished. (You know the show must go on!) To-day I am fine, it must have been the flu. Next week-end I am going to do a show in another town (about an hour and a half away) for about 500 children in the Special Education Department of Schools in three counties. These are handicapped and mentally retarded children. There is going to be a fun day complete with hay rides, magic shows, a helicopter dropping candy bars and – my show. It is a privilege to have been asked to appear so far away from my town.

WILLIAM WILLIAMSON—The last time I wrote to you I told you I had a full set of ventriloquial puppets, Boy, Girl, Clown and Dog. As well as having a dog with legs I also have a legless one. I now have added to my collection, the new Monkey and Walter puppets. These vent puppets are super and much enjoyed by my audiences wherever I go. My dealer has been telling me that there is now a Tramp available. I might be getting that too. I enjoy ventriloquism, I entertain Clubs for the Disabled, Children's Hospitals and Old Folks etc. I have appeared in Theatres in Ayr. Last year I passed an audition for Opportunity Knocks in Glasgow. I also have five string puppets and a Pelham Puppet theatre. I am learning quite quickly and hope to go on collecting them. Could you please let me know if any more Vent Puppets are being introduced besides the Tramp.

NICHOLAS LOWE—This Christmas I put on a production of "The Wizard of Oz". This was a very difficult play indeed. For the whirlwind scene (which was the most difficult indeed) I made it look like it was thundering and lightning, moving Dorothy's house about, dimming the light down to pitch black and bringing the light up again. During the blackness a piece of the scenery for Munchkinland was put on, then when the lightning and thunder stopped the yellow brick road was on and all the Munchkins were staring at Dorothy who came on wearing the ruby slippers as I didn't know how to transfer the shoes from the dead witch's feet to Dorothy's feet. Instead of the Lion I used the Dragon and made a scarecrow out of one of the Kits. For the Tinman I covered Fritz with tinfoil.

PHILIP ROGERS—I would like to tell you about the success of our Puppet Show. We made a puppet theatre with automatic curtains and flashing lights. This theatre folds up. Our theatre is

very colourful. We have painted some lovely scenery and made all sorts of things for the theatre. About four or five weeks ago we put on a show for Tiffany's Disco Club, there are about 150 to 200 children. This show was a great success. We also put on a show for about 200 Brownies. This I enjoyed very much. We also do shows for parties at people's houses. We are always looking for improvements in our show and theatre. The theatre we have now is getting too small so we are enlarging it to about seven and a half feet. This will still have the lights and automatic curtains. So far we are getting quite a few bookings for week-ends. In June we put on a show for Status for about 200 children.

JEAN RAPICANO, New Jersey, U.S.A.—We have had a very severe winter and many have been ill with colds (myself included). My Christmas holidays were quite hectic with many performances. Since I last wrote I have appeared on a local T.V. Station twice. Now that the weather has started to thaw I expect a very busy Spring Season. At present I am trying to complete a few marionettes that I have been working on all year. One is an opera singer and the other a mouse juggler.

DAVID HYAMS, Pretoria, South Africa—My brother and I do puppet shows regularly for little children's parties, hospitals, fetes and Christmas parties. We have our own theatre which is shown on one of the photographs enclosed, we have twenty-two Pelham Puppets. My mother writes all the scripts which we then record on tape. This enables us to concentrate more on the actions of the puppets and not reading the script.

SIMON BUCKLEY—Never before have we, at the Red Wizard, found such interest shown by our audiences. Both adults and children are beginning to realize that our shows are a lot of hard work and not just a case of "jigging on purchased dolls". Already we have bookings for March and April next year. This Christmas we will be presenting "Circus", "Christmas Capers", "King's Cabaret", "The Swineherd", and if necessary "The General Who Got Hiccoughs" and Cabaret. Out of your puppets we have chosen Fairy, Gypsy, Frog, Clever Willie, Pirate and the Snake Charmer as your best puppets. They are all very "puppetesque" and display well the character required. Your Elephant and Old Man are also proving popular.

CLAIRE KERFOOT—I would like to tell you about the show I did with two friends at Christmas. It was our version of "The Wizard of Oz". Instead of having a scarecrow without a brain we had a Teacher, instead of a lion without courage we had a dragon, and a Prince not a Tinman without a heart. If any Pelpups have been forced not to do the Wizard of Oz, as it is a very good story for puppets, they may be able to use this idea.

DAVID TORRENSEN, Muskegon, Mi., U.S.A.—I have a suggestion which might make one of your marionettes more effective. On your Type SL. Ballerina I took some string, tied it to her toe, ran it up through the leg hooks and down to the other toe. This way the movement the leg makes is much more like a ballerina's leg movement. I left the other blue leg strings on for when I use her as an average person.

MELANIE RAGGE—I thought other readers might like to hear about my latest production – "The Snow Queen" (with a difference). I did it with a friend, who is fortunately very artistic, who came to stay during the holidays. We spent a whole morning making the props such as a large cotton-wool covered sledge and scenery for the attic scene and the afternoon adding finishing touches to the props and a little practising. We started performing the play at about 5.30 to her mother and sister and my parents. I would like to contact other Pelpups living in my area (address – 11 Purley Rise, Purley, Surrey).

The Following is a List of the Names and Addresses of Pelpups who would like to contact other Pelpups living in their areas:—

LARS BEAVEN—Moonrakers, Highsted Valley, Sittingbourne, Kent.

SHAYNE FARINA—162 Aldridge Road, Streetly, Sutton Coldfield, West Midlands.

LORRAINE GORTLAND—11 Sayes Court, Addlestone, Weybridge, Surrey.

HELEN TOMLINSON—"Omega", Albert Street, Horncastle, Lincs.

CLARE SHORT—Temple Cottage, Nr. Auchtertool, Kirkcaldy, Fife.

N. BUCKIE—Cranglegate, 59 Market Place, Swaffham, Norfolk.

JULIE DAVIES—11 Witan Way, Wantage, Oxfordshire.

SARA TRIPP—Five Pilchards Inn, Porthallow, St. Keverne, Helston.

DANIELLE CANNON—27 Girdlers Road, London, W.14.

EMMA BARRINGTON BROWNE—Cockleford Mill, Nr. Cheltenham, Glos.

CAROLINE—86 Saunders Way, Sketly, Swansea, West Glamorgan.

The following is a List of Pelpups who would like Pen Friends:—

STUART BYRES—6 Bel-Hilton Pole, West Gosford, N.S.W., Australia, a pen friend from anywhere.

JOANNE SMITH—40 Well Lane, Galleywood, Chelmsford, Essex, a girl from America, age 11–12, hobbies Puppets, sewing and corresponding.

DEBORAH THOMAS—1 Normanton Cottages, Nr. Empingham, Leics., a boy from anywhere speaking English, age 12–13, hobbies swimming, reading, cycling and cooking.

HEIDIE LOWE—P.O. Box 237, Brooks, Maine 04921, U.S.A., a boy or girl aged 13–15 anywhere in the world, except U.S.A., hobbies gymnastics, swimming, horses.

DAWN CARTWRIGHT—106 Granville Drive, Kingswinford, West Midlands, a girl age 10–12, speaking English from U.S.A. or Australia, hobbies swimming, cooking and puppetry.

HELEN GRIFFITHS—108 Granville Drive, Kingswinford, West Midlands, a girl age 10–12, speaking English from U.S.A. or Australia, hobbies swimming, cooking and puppetry.

MICHAEL BROWN—1184 Lytle Lane, Dayton, Ohio 45409, U.S.A., age 12–14, speaking English or French, hobbies basketball, swimming, soccer, drawing, puppetry, needlework and sewing.

NANCY PACTER—270 Beechmont Drive, New Rochelle, N.Y. 10807, U.S.A., a girl from anywhere in the world except U.S.A., age 9–11, hobbies gymnastics, art, ice-skating, puppetry, sports.

RACHEL CHRONNELL—Kyle Lodge, Greenway Lane, Charlton Kings, Cheltenham, a girl aged 9–11, from anywhere in the world, speaking English.

GRAHAM LARKIN—111 Seaforth Road, Kingston, Ontario, Canada, aged 10, boy or girl, hobbies reading, sailing, ski-ing and puppetry.

PAUL BULFIELD—5 Terfyn Pella Avenue, Rhyl, Clwyd, a boy aged 10–12, from anywhere except Great Britain, speaking English, hobbies puppets, filming, art and horseriding.

LINDA SMITH—13 Tregelles Close, Highbridge, Somerset, a girl or boy age 10–12 from anywhere in the world, hobbies Guides, gymnastics, netball, reading and knitting.

CATHERINE ROBINSON—10 Cranes Park, Surbiton, Surrey, a girl aged 8–9 from anywhere in the world except Great Britain, speaking English, hobbies writing, animals, singing and puppetry.

GRAHAM SNEADER—15 Eaglesham Road, Newton Mearns, Glasgow, boy or girl from anywhere in the world, speaking English, hobbies puppetry, stamps, drama and history.

SHONA WALKER AND CAROLINE GALLACHER—2 Forestry Place, Bankfoot, Perthshire, both are aged 11 and would like penfriends from anywhere.

KERON WILSHIRE—21 Poplar Road North, Common Warmley, Bristol, aged 11–12, hobbies dancing, puppetry, sewing and playing piano.

LORRAINE SMITH—73 Cranleight Drive, Brooklands, Sale, aged 13–15, from anywhere in Europe or the world except Great Britain, hobbies reading, squash and badminton.

TRACY KRITCHMAN—13 Tain Drive, Great Neck, N.Y. 11021, U.S.A., from anywhere except the U.S.A., aged 13–16, hobbies sports, preferably swimming and running.

JOANNA SMITH—38 Woodland Grove, Westbury-on-Trym, Bristol, a girl from anywhere in the world age 11–12.

STEVEN PENDRILL—Cherrydale, 11 Milton Park, Coylton, Ayrshire, a boy aged 10–12 from U.S.A., France or England, writing English, hobbies puppetry, trains and stamp collecting.

CATHERINE DOWLING—16 Fairview Road, Oxton, Birkenhead, Merseyside, a boy or girl age 10–12 from anywhere in the world, hobbies reading, music and puppetry.

MARGARET DOWLING—16 Fairview Road, Oxton, Birkenhead, Merseyside, a boy or girl age 9–11 from anywhere in the world, hobbies reading, swimming, music and puppetry.

M. G. GIBSON—11 Eastcote Lane, Northolt Village, Middlesex, a girl age 13–16, hobbies puppetry, swimming, orienteering.

JAMES HARDING—Little Heath School of Equitation, Potten End, Berkhamstead, Herts, a girl age 13–16, hobbies running, Riding, sports.

WILLIAM POWELL—8 Longdean Park, Hemel Hempstead, Herts.

SHAYNE FARINA—162 Aldridge Road, Streetly, Sutton Coldfield, a boy or girl age 13–14, from anywhere in the world writing English, hobbies cooking, stamp collecting, gymnastics, crocheting drawing.

CLARE SHORT—Temple Cottage, Nr. Auchtertool, Kirkcaldy, Fife, boy or girl, from anywhere in the world, age 12–14, hobbies reading, animals, swimming, violin.

Photographic Competition



Chas des Moulins



Paul Pulcini



Walter Homolka



Paul Lockwood



D. Knibbs

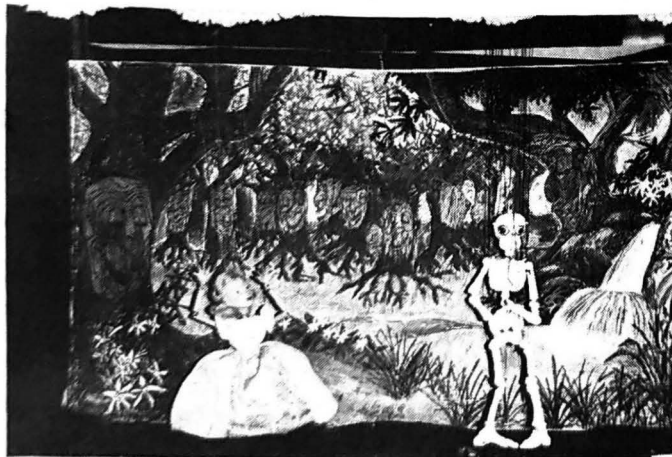
Photographic Competition



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